

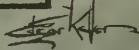
The Burgomaster

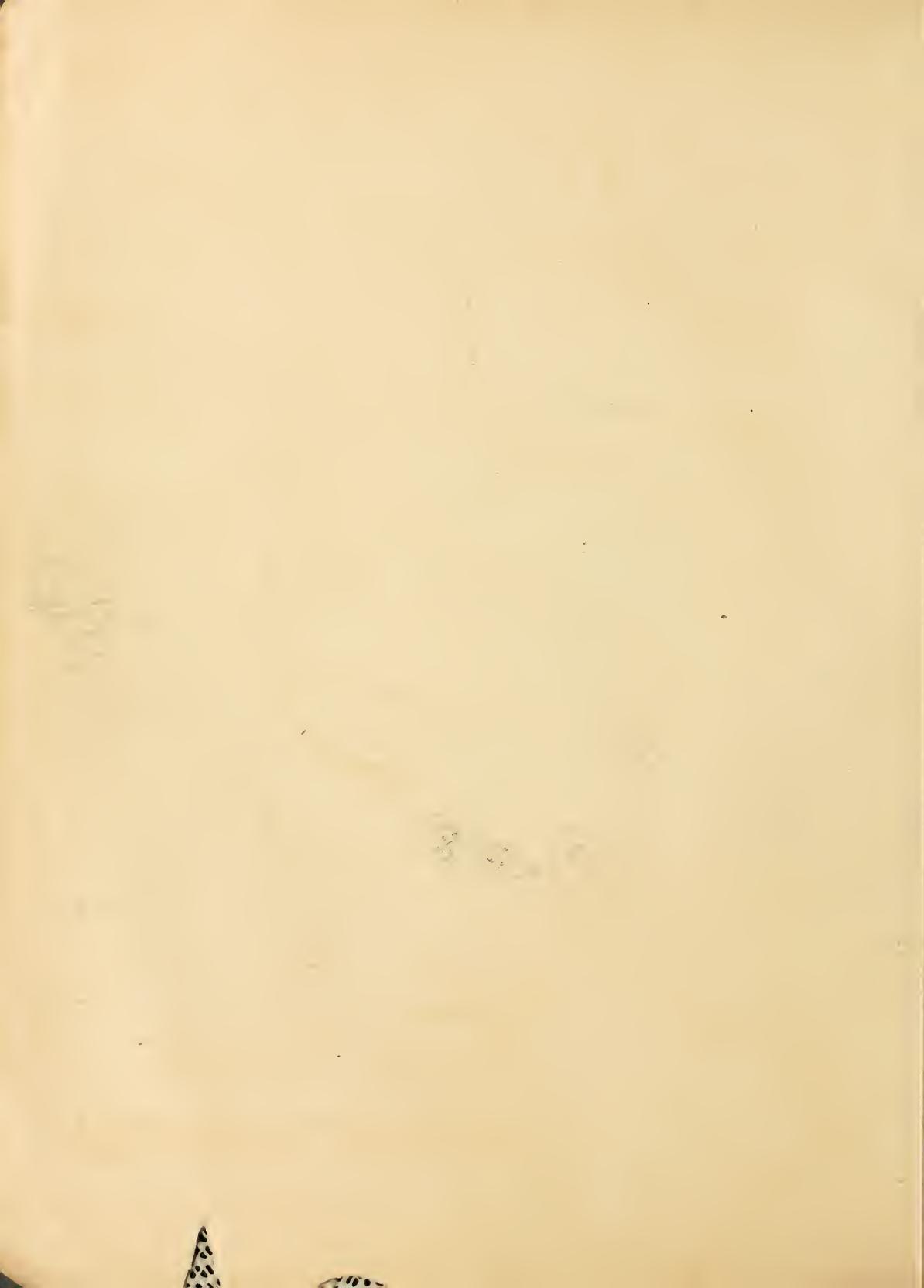
AN
ORIGINAL
MUSICAL
COMEDY
IN A PROLOGUE
AND
TWO ACTS



LYRICS BY
FRANK PIXLEY
MUSIC BY
GUSTAV LUDERS

M. WITMARK & SONS
NEW YORK CHICAGO LONDON





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THE BURGOMASTER.

AN ORIGINAL MUSICAL COMEDY
in a Prologue and Two Acts.

Book and Lyrics by

FRANK PIXLEY

MUSIC BY

Gustav Luders.

VOCAL SCORE.

Price \$2.00 net.

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“THE BURGOMASTER.”

AN ORIGINAL MUSICAL COMEDY, IN A PROLOGUE AND TWO ACTS.

Book and Lyrics by FRANK PIXLEY.

Music by GUSTAV LUDERS.

Cast of Characters in the Prologue.

Peter Stuyvesant, Burgomaster of New Amsterdam.....	Willeni Haagan.....	{ Town }
Doodle Von Kull, his secretary.....	Jau De Peyster	{ Councillors }
Col. Kraal, Commandant of the Burgher forces.....	Dame Stuyvesant, wife of the Burgomaster.....	
Capt. Spuyten, of the Dutch ship "Blitzen"	Katrina Vanderbeck, Doodle's sweetheart.....	
Bluefeather, Chief of the Tammany tribe.....	Lieut. Sweetser, of the Dutch Cadets.....	
Terence Rafferty, a saloon keeper.....	Indians, Dutch Cadets, Burgher Soldiers, Village Girls, Sailors, etc.	

Indians, Dutch Cadets, Burgher Soldiers, Village Girls, Sailors, etc.

Cast Characters in First Act.

Peter Stuyvesant, after his nap.....	Minnie Zephyr.....	
Doodle Von Kull, who also has overslept.....	Nellie Breeze.....	{ Rainy Daisies }
E. Booth Talkington, an actor in hard luck.....	Cissy Twilight	
"The Harlem Spider," a professional pugilist.....	Miss Wabash.....	
Officer Clancy of the Broadway Squad.....	Miss Beacon	
Foreman of the Street Gang.....	Miss Walnut	{ Primroses }
Grogan, a street laborer	Miss Chestnut.....	
Willie Von Astorbilt, "A Midnight Son".....	Miss Lexington	
Pheobe Kummagin, a Theosophist.....	Miss Kearney.....	{ Miss Prim's Seminary }
Ruth, the girl from Chicago	Miss Olive	
Daisy, Roof Garden Favorite.....	Charley Rushline.....	
Pansy	Willie Fullback	
Pink	Johnnie Flunk	
Rose	Eddie Ringer	
Violet	Georgie Pony	
Mignonette	Tommy Euclid	{ College Boys }
Lily	Freddie Spree	
Dahlia.....	Harry Yeller	
Sunny Shine	Frankie Fresh	
Mamie Fair	Jimmy Rounder	
Fanny Clear	Jack Flush	
Gertie Bright	Gussie Fuller	

Cast of Characters in Second Act.

Peter Stuyvesant, who is "Seeing the Elephant".....	Lord Chilblain, of Chilblain.....	
Doodle Von Kull	Lord Hampton	
"The Harlem Spider"	Lord Sussex	
"Jean Gaussin"	Lord WilmARTH	
Glitter, a Gold Brick Operator	Lord Trevor	
E. Booth Talkington, of the International Dime Museum.....	Lord Chumley	
Phoebe Kummagin	Lord Winchelsea	
"Sapho"	Lord Southam	
Willie Von Astorbilt, the Burgomaster's pilot	Commodore Trim	
Ruth, The Summer Girl	Clarence	
Mrs. Spurger, of the New York "400"	Harold	
Clara Sunshine	Percy	
Bessie Irwin	Algernon	
Grace Gray	Reginald	
Helen Hunt	Arthur	
Dorothy Danger	Melville	
Tessie Flirter	Maurice	
Ella Swimmer	Paul	
Ida Sooner	Chester	
Tillie Shorter	Rutherford	
Maud Ogle		
Jennie Fisher		
Edith Loveday		

Synopsis of Scenes.

PROLOGUE—The Town Square of New Amsterdam, now New York, in 1660.

ACT I—Broadway and Madison Square, New York. To-day.

ACT II—SCENE 1. The Seashore.

SCENE 2. Street Scene in New York.

SCENE 3. The French Ball in Madison Square Garden.

SCENE 4. Street Scene in Chicago.

SCENE 5. The Illuminated Court of Honor at the World's Fair.

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The Burgomaster.

A Musical Comedy in a Prologue and Two Acts.

Overture.

Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Moderato molto marcato.

Allegro.



Tempo di Marcia.

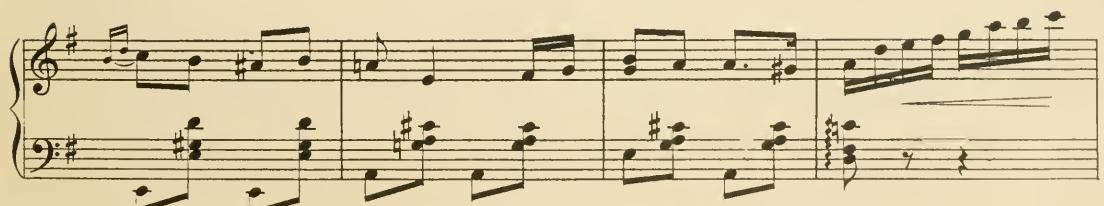
A musical score page featuring two staves. The top staff starts with a dynamic marking 'p'. The bottom staff consists of eighth-note chords.



Moderato.



Moderato.



Tempo di Valse.

dolce.

Allegretto.

grazioso.

tr

tr

tr

tr

tr

ff

Agitato.

3610

Andante.

p

accel.-e-cres.

cal.

f *Adagio.* *L.H.*

dolce. *Tend.*

3610

7

Piano sheet music page 7. The top system starts with a treble clef, two sharps, and a dynamic of **ff grandioso.** The bass clef is shown below the staff. The bottom system begins with a treble clef, three sharps, and a dynamic of **pp.**

The bottom system continues with a treble clef, three sharps, and a dynamic of **pp.** The bass clef is shown below the staff.

Allegro.

The top system of the next page begins with a treble clef, two sharps, and a dynamic of **f.** The bass clef is shown below the staff.

The middle system of the next page begins with a treble clef, two sharps, and a dynamic of **f.** The bass clef is shown below the staff.

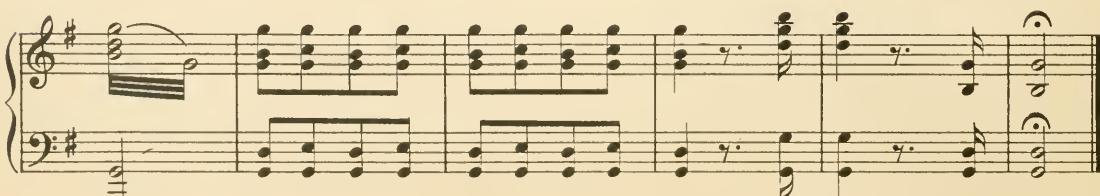
The bottom system of the next page begins with a treble clef, two sharps, and a dynamic of **f.** The bass clef is shown below the staff.

The final system of the page begins with a treble clef, two sharps, and a dynamic of **f.** The bass clef is shown below the staff. The word **rit.** is written above the staff.



Tempo di Marcia.

Con spirito.



N^o 1.

9
Prologue.

Chorus of Dutch Girls.

Tempo di Valse.

Piano.

The musical score consists of eight staves of music. The top two staves are for the piano, marked with dynamics like *p*, *mf*, and *ff*. The bottom six staves are for the vocal parts. The first three staves are for the Alto, with lyrics: "Come, Come, let us be jolly." The next three staves are for the Soprano, with lyrics: "Though clouds may low - er let's hap - py be. Laugh, Laugh." The piano accompaniment features rhythmic patterns and harmonic chords throughout.

SOPRANO. ALTO.

Come, Come, let us be jolly.

Though clouds may low - er let's hap - py be. Laugh, Laugh.

Morn - ing is fol - ly. Hearts still are true— a - cross the sea.

While here we yearn for their re - turn, Ev - er cheer - ful, nev - er tear - ful.

Let us be brave, ban - ish all fear. Soon they'll be here,

Soft to our lov-ing arms re - turn - - - ing.

ff marcato.

While the fires of hope burn bright - - ly And youth still

3 holds its po - tent sway, We can bear all bur - dens light - -

- ly; All care well drive a - way. Though we've long from each
pp dolce.

oth - er been part - - ed, True love will last al - way. So well
p

sing and be tru - ly light - heart - ed, For our ship — comes in to - day.

Vows well soon re - new.

Burgher

girls are true. Come, come, let us be jol - ly. Though clouds may

low - er let's hap - py be. Laugh, laugh. Mop - ing is fol - ly.

Hearts still are true — a - cross — the sea. Think not of care and sor - row.

Joy com - eth with the mor - row. Hearts that love us come home to - day.

Here end - eth all our sad - ness. Join in our mirth and glad - ness. Love's su - preme.

Let all, let all be gay.

Love Can't Say No.

Enter Katrina Vandorbeck.
Meno mosso.

Katrina. Moderato.

The musical score consists of five staves of music. The top staff is for the soprano voice, starting with a rest followed by a melodic line. The piano accompaniment begins with a forte dynamic (p) in the first measure. The lyrics are as follows:

Though the prud - ish miss may
spurn a kiss When all the world may see, Don't think that she's a -
afraid. She's mere - ly on pa - ride. For on the sly, with
no one nigh, She heeds her lov - er's plea, and when he asks her

The music includes various dynamics (p, f), time changes (common time, 2/4 time), and harmonic shifts indicated by key signatures.

for a kiss She gives him two or three. Her cher - ry lips are

accel

Cu - pids bow And ah! they're al - ways curved up so She can - not form them

meno.

rit.

in - to "No." She can't make them say No!

CHORUS.

She can - not form them

espress.

rit.

piu mosso.

Katrina.

Ah me! they're al - ways

in - to No! She can't make them say No!

p

Tempo di Valse.

rit.

curved up so she can - not form them in - to "No." When the
She can - not form them in - to no.

Tempo di Valse.

sto - ry old — a - gain is told — In whis - pers soft and

low, On her snow white cheek the blush - es Speak as they

come and go. It needs no word if the

rit.

soul is stirred, No speech to tell — him so. — Her
rit.

eyes — con - fess, her heart says "Yes" — Love can't say
rit.

No. _____

CHORUS.

When the sto - ry old a - gain is told In
f

whis - pers soft and low, — On her snow - white cheek the
rit.

blush - es speak as they come and go. It

needs no word if the soul is stirred, No speech to

Katrina. rit.

Her eyes — con - fess, her
tell him so. Her eyes — con - fess, her

heart — says "Yes" Love can't say No.
heart — says "Yes" Love can't say No.

19
Good-bye, Mr. Amsterdam.

N^o 2.

Col. Kraal and Burgher Soldiers.

Enter Burgher Soldiers and Col. Kraal

Tempo di Marcia.

Piano.

Col. Kraal and Burgher Soldiers.
Allegretto.

TEN.
Be - hold the lust - y bur - ghers of the
BASS.

Allegretto.

town, New Am - ster - dam, Am - - ster - - dam. We're as

bold as a - ny li - on And as meek as a - ny lamb, lion and
 lamb, But we will- ing - ly ad - mit that were read - y now to quit, For a
unis.
 sol - dier can - not fight and live on air. While the In - di - an at - tacks we can

eas - i - ly re - lax. — There's a tax we have to pay that is - n't

fair. While we're fight - ing like a li - on, we're fleeced like a

unis.

lamb. We're nev - er paid a pen - ny and the gov - ern - ments a

sham, We now de-clare with em - pha-sis. Good - bye, New Am - ster -

dam, Good - bye, New Am - ster - dam, dam, dam,

DUTCH GIRLS.

SOPR. V
ALTO. V
TEN. V
BASS. V

dam. While they're fight ing like a li - on, They're fleeced like a
we're we're

Lamb They're nev - er paid a pen - ny And the gov - ern - men't a
 We're

sham, They now de-clare with em - pha - sis. Good - bye, New Am - ster -
 We

dam, Good - bye, New Am - ster - dam, dam, dam, dam.

Just Keep Cool.

Nº 3.

Peter Stuyvesant.

Words by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

VOICE.

1. Take ad-vice from Pet-er Stuy-ves-ant, the ru-ler of the Dutch; There
 2. Near-ly all the ills that wor - ry us are shadows of a day. Just

The vocal line continues with eighth and sixteenth note patterns. The dynamic 'p' is indicated over the first measure of the vocal line. The text 'bien marque.' is written below the vocal line. The piano accompaniment consists of eighth-note chords.

may be wis - er men than I, but not so ve - ry much. If
 turn your smile up - on them, and they'll quick-ly fade a - way. An - y

The vocal line concludes with a melodic line ending in a cadence. The piano accompaniment features eighth-note chords, with a three-measure measure consisting of eighth-note triplets.

trou - bles thick as - sail you, you can dodge 'em if you try. Just
man who looks for trou - ble al - ways finds it in a trice. But

light your pipe and take a smoke and let the world go by.
ice is cheap. Re - frig - er - ate, re - mem ber Pete's ad - vice.

rit.

REFRAIN.

Nev-er let yourself be wor-ried, or hur-ried, or flur-ried.



If the trials of life be - set you, or fret you, I'll bet you

That the hoo-doo nev - er get you If you just keep cool.

We're Civilized.

Bluefeather and Indians.

Nº 4.

Moderato molto marcato.

Piano

TENORS.

BASSES.

1. We're the high Muck-ee-mucks of the Tam-man-y Clan, And
 2. You've taught us to gamble, you've taught us to lie, You've

TENORS.

ev - e - ry buck is a well red man.
 taught us to drink, and we al - ways are dry.

When the
 You've

BASSES.

whites came a - mong us how sad was our lot. We did - n't care wheth - er 'twas
 taught us to steal, and this diz - zy old town Wed car - ry a - way if it

TENORS.

plant-ed or not.
was - nt nailed down.

Their vi - ces we took, but their
You've taught us to swear and you've

BASSES.

vir - tues we scorn. For the sake of its juice, we ac - knowl-edge the corn. This is
taught us to cheat. The whole Ten Com-mand-ments you've made ob - so - lete. While you're

TENORS.

man - i - fest des - ti - ny; to it we bow. We're sin - ners! Whoop la! but we're civ - il - ized
rais-ing your crops we are do-ing our share By rais-ing the dev-il and — rais-ing your

Tempo di Marcia.

now. Oh! you must not be sur-prised, Now you've made us civ - il - ized, If we
hair.

nev - er do pre - cise - ly what we ought, _____ For there's nothing that en -

 ti - ces Like a love - ly lot of vi - ces, And we're learn - ing them as

 fast as we are taught. _____ We're civ - il - ized, quite civ - il - ized,

 Though not dis - creet - ly, _____ we sin com - plete - ly. _____ We're civ - il -

-ized, — quite civ - il - ized. — We're your pu-pils, though some-what de -

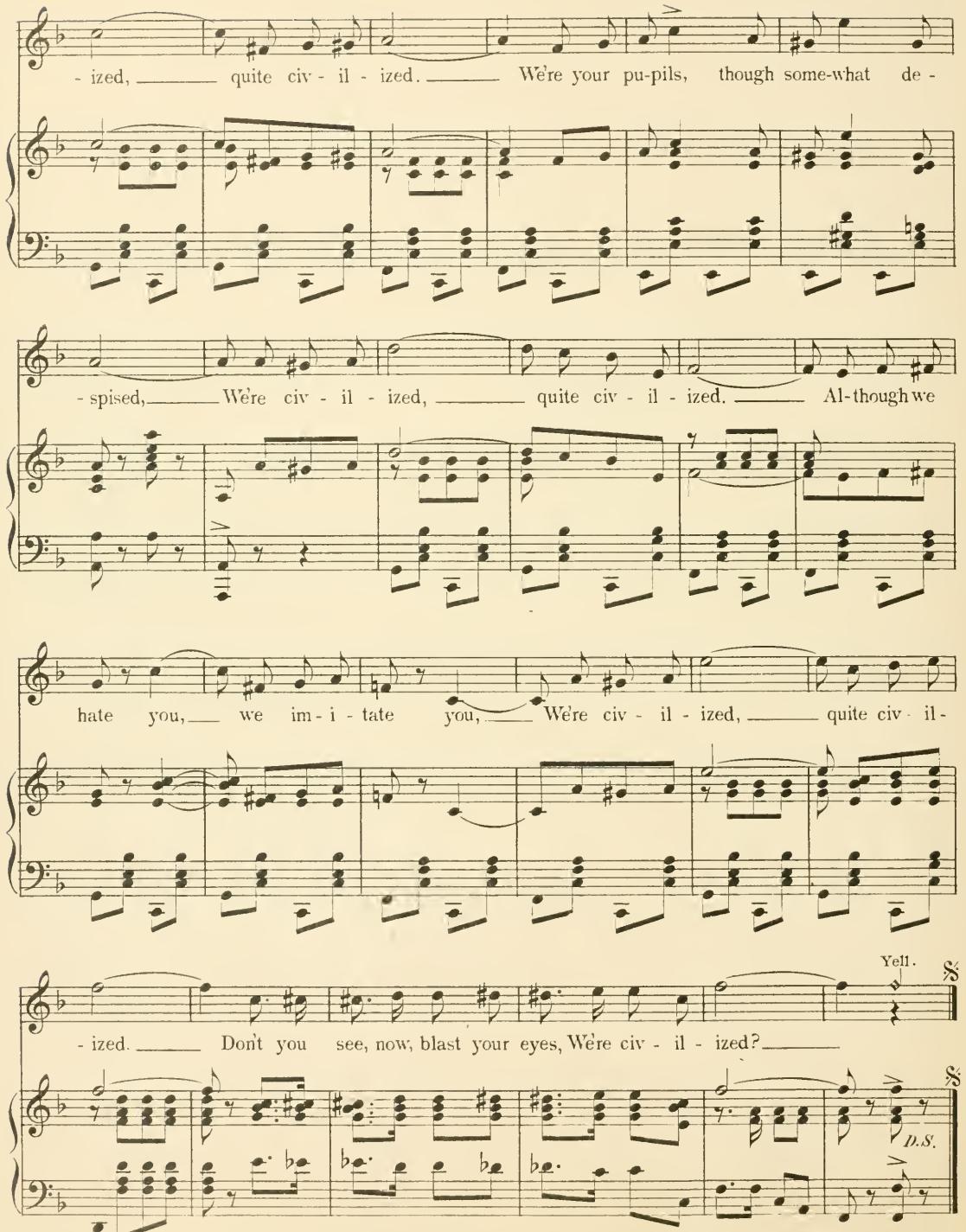
- spised, — We're civ - il - ized, — quite civ - il - ized. — Al-though we

hate you, — we im - i - tate you, — We're civ - il - ized, — quite civ - il -

-ized. — Don't you see, now, blast your eyes, We're civ - il - ized? —

Yell. 

D.S. 



The Dutch Cadets.

N^o 5.

Lieutenant Sweetser and Dutch Cadets.

Allegro agitato.

Piano.

Sweetser.

1. We
2. You

CHORUS

SOLO.

know it's some-thing fright-ful to kill, to kill, And
see I'm quite en - rap-tured. It's true; we too. I

CHORUS

SOLO.

yet it's quite de - light - ful to drill, to drill, For
hope well all be cap - tured, I do; we too; No

CHORUS.
SOLO.

when a girl is drill-ing like this, and this, Her
foe - man e'er re - pels us. Whod miss a kiss? You

ways are sim - ply kill - ing. In this she's not a - miss.
see the Good Book tells us to love our en - i - mies.

Sweetser.

Don't fear; we're

here. We're near, we ap-pear, were here. —

CHORUS.

We're near, we ap-pear, we're here. —

Though in peace we hide our charms, How our hearts re - joyce

When we hear the call to arms Sound-ed by the boys.

Cup - id calls and we must go. Still we've no re - grets.

When we sa-lute and face the foe, Wh'll fight the Dutch Ca - dets?

CHORUS.

Though in peace we hide our charms, How — our hearts re - joice

When we hear the call to arms Sound-ed — by the boys.

Ah —

Cup - id calls and we must go. Still — weve — no re - grets.

When we sa - lute and face the foe, Wh'll fight the Dutch Ca - dets?

I Drink From My Heart To You.

N^o 6.

(DRINKING SONG.)

Capt. Spuyten, Dutch Girls and Sailors.

Presto.



Capt. Spuyten.

Moderato.

See the gold - en bub - bles spark - le, mer - ri - ly they're danc - ing.

Each lad has his las-sie and I drink to mine.

Drain the cup that's filled with joy and

hap - pi - ness en-tranc-ing. If you love me tru - ly pledge with wine.

accel.

Now my head with ee - ta - sy is reel - ing. Tongue can't tell the

accel.

rit. *Allegretto con spirito.*

hap-pi-ness I'm feel-ing. Come, lads and las-sies, fill up your glass es. Let's

rit.

frol - ic while yet we may, For time is fly-ing and love is sigh-ing. 'Tis

fol - ly to trust — de - lay. To-mor-row we'll die; let's live to - day. So,

here's to the girl that's true. — To the one who's pret-ty and wise and wit-ty I

drink from my heart to you.

SOPR. & ALTO. DUTCH GIRLS.
TEN. & BASS. SAILORS.

rit. ff

up your glass-es. Let's frolic while yet we may, — For time is fly-ing and

love is sigh - ing. Tis fol - ly to trust de - lay. To - mor-row well die; let's

live to - day. So here's to the girl that's true. To the

one who's pret - ty and wise and wit - ty I drink from my heart to you.

Finale.

N^o 7.

Dutch Girls, Burgher Soldiers and Indians.

SOPR. Allegro.
ALTO.
TEN. & BASS.
CHORUS.

Come, lads and las- ses, fill up your glass-es. Let's frol - ic while yet we
unis.

f

may, For time is fly - ing and love is sigh - ing. 'Tis fol - ly to trust de -
lay. To - mor - row we'll die; Let's live to-day. So, here's to the girl that's

true. To the one who's pret - ty and wise and wit - ty I drink from my heart to

rit.

you.

INDIANS.
BASSES.

To - - wa gale - lay a Riong dong - wa

BURGHER SOLDIERS.
TENORS.

While we're

To - - wa gale - lay - a Riong dong - wa

fight - ing like a li on we're fleeced like a lamb. We're nev - er paid a
 pen - ny and the gov - ement's a sham, We now de - clare with
 BASSES.
 To - - - wa ga - le - lay - - a
 em - pha-sis. Good - bye, New Am - ster - dam, good - bye, New Am - ster - dam.
 DUTCH GIRLS.
 SOPR & ALTO.
 Come, lads and lasses, fill up your glasses. Let's frol - ic while
 dum, dam, dam. We're nev - er paid a

SOPR.& ALTO.

yet we may Come,
 TENORS.
 pen - ny and the gov - ern - men't s a sham,
 BASSES.

To - - wa ga - le - lay - - a

f

f

lads and lass-es, fill up your glass-es, Let's frolic whie yet we
 Ri-ong dong - - wa

We're nev er paid a pen-ny and the

f

f

may.

gov - ern - men't s a sham,

We now de - clare with em - pha-sis. Good

To - - wa ga - le - lay - - a

f

f

Come, lads and
- bye, New Am - ster - dam, good - bye, New Am - ster - dam, dam, dam, dam.

lass-es, fill up your glass-es. Let's frolic while yet we may.
dam, dam,

To - - -
dam, dam,

Come, lads and lass-es, fill up your
wa ga - le - lay - - a

glass-es. Let's frolic while yet we may.
 dam, dam, dam.
 To - - wa ga - le - lay -

f

a To wa ga - le - lay - - a Ri - ong dong

molto cres.

mf To - - - - wa
mf To - - - - wa
 wa, Ri - ong dong - - wa To - - - - wa

fff

Nº 8.

45
We Always Work the Public.

Foremen and Workingmen.

Allegro moderato.

Piano.

CHORUS.

1. We be-lieve in hon-est la - bor, when indulged in by a neigh-bor, And we
 2. Since we're work-ing for the cit - y wed con-sid - er it a pit - y To com-

hold it wrong for oth - er folks to rob. You can hard - ly call us shirk-ers, we're a
 - plete our job, for that would end our pay. So, we al-ways do our best__ to cash

band of will - ing work-ers, But we al - ways work the pub - lic, not the
 in a lot of rest, — For we al - ways fleece the pub - lic by the

Foreman.
SOLO.

job! See! We al - ways work the pub - lic not the job. We
 day! See! We al - ways fleece the pub - lic by the day. We

CHORUS.

Foreman.

nev - er miss a chance to plun - der, to plun-der, like thun-der. Though
 al - ways plan a steal dis - creet - ly, so sweet - ly, and neat - ly; We

oth - ers do the squeal-ing, for a won - der No rat is ev - er hun - gry at the
 gob - ble up your tax - es so com - plete - ly, We wipe the whole ca - boo - dle off the

CHORUS.

crib.
We never miss a chance to plun - der, to
slate. We always plan a steal dis - creet - ly, so

plun - der, like thun - der. Though oth - ers do the squeal - ing, for a
sweet - ly, and neat - ly; We gob - ble up your tax es so com -

won - der. No rat is ev - er hun - gry at the crib. So,
- plete - ly We wipe the whole ca - boo - dle off the slate.

REFRAIN.

work, work, work. We will work with a right good will, But the

work we do and it's hard work, too, Is run-ning up a great big bill. Oh, a

pub - lic job is a pri-va-te snap. In - spite of all re - form clap trap. We've

nev - er found a treas - u - ry we could - n't tap, For we

al - ways work the pub - lic, not the job. job.
al - ways fleece the pub - lic by the day. day.

The Land of the Midnight Son.

Nº 9.

Willie von Astorbilt and Chorus.

Allegro con spirto.

Piano. *f*

Willie.

1. I'm a Broadway boy, right up to date, A rol - lick-ing, jol - ly young
 2. I've mon-ey to burn Just watch my smoke. My fa - thers a bro-ker. I'm

rep - ro-bate. My on - ly aim is to cel - e-brate. I'm a fel - low who's out for
 nev - er broke. My life it-self is a blithering joke. It's a game al-read - y

fun. I'm al - ways dressed quite "out of sight?" I'd buy— this town, if I
 won. I know I'm a mush, but they call me a mash. I'm short— of brains, but I've

on - ly might. For the day is gay and there is no night In the
 lots of cash. What else is need - ed to cut a dash In the

land of the Mid - night Son.

land of the Mid - night Son.

SOPR.& ALTO.

CHORUS.

In the

TEN.& BASS.

For the day is gay and there is no night In the

It's here and there, and

land of the Mid - night Son.

land of the Mid - night Son.

ev - e - ry - where I hear the la - dies say: _____ He's _____

out to - - day. _____ There's no one can say him

nay. _____ With his smil - ing face and his el - e - gant ways, He's

cer-tain - ly "out of sight" _____ He may be a sin - ner, but

still he's a win-ner, For he's all right!

It's

here and there and ev - e - ry - where you'll hear the la dies

say: H'e - out to - - day. There's

no one can say— him nay. With his smil - ing face and his
 el - e - gant ways, He's cer - tain - ly "out of sight". He
 Willie.
 But he's all right.
 may be a sinner but still he's a win - ner, But he's all right.

The Little Soubrette.

Nº 10.

Daisy and Soubrettes.

Words by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

Allegretto grazioso.

Musical score for the first system of 'The Little Soubrette'. The score consists of two staves. The top staff is for the voice, starting with a rest followed by a melodic line. The bottom staff is for the piano, featuring a continuous harmonic bass line. The vocal line begins with a short melodic phrase, followed by lyrics: '1. A soub - 2. A soub -'. The piano part includes dynamic markings like 'p' (piano) and 'v' (volume).

Musical score for the second system of 'The Little Soubrette'. The score continues from the previous system. The vocal line resumes with the lyrics: '- brette is a girl with flax-en curl And a heart that's marked "To - brette is a maid who's nev - er a-fraid, Tho' oft - en she seems to be'. The piano part provides harmonic support with sustained chords.

Musical score for the third system of 'The Little Soubrette'. The vocal line continues with the lyrics: 'let?" She is dash-ing and gay and she seems to say: "You're the shy. That is part of the play, you can tell right a-way, By the'. The piano part maintains the harmonic foundation.

on - ly one I've met" She's a tri - fle fly, she is
twinkle that lurks in her eye. If you ask her to drink, she will

al - ways dry, And shell love you, if you'll let her, Till
tip you a wink, For she fan - cies a sup - per that's wet. But

fast in the net of the lit - tle coquette Is some one she fan - cies better.
if you are broke, you'll be sor - ry you spoke, For dia - monds are trumpsyoubet.

rit.

Tempo di Valse.

Ah! the lit - tle sou - brette is a cost - ly pet, She
Ah! the lit - tle sou - brette is a cost - ly pet, She

nev - er, no, nev - er, con-tracts a debt, For the debt ex -
 tramp-les on hearts with - out re - gret. But when - ev - er she

- pands when - ev - er she lands, And she lands when - ev - er she
 kicks, it's a min - ute to six By the toes and the hose of the

rit. leads, you bet. Ah! the lit - tle sou - brette is a cost - ly
 lit - tle sou - brette. Ah! the lit - tle sou - brette is a cost - ly

rit.

pet. She nev - er, no, nev - er, con tracts a debt, For the
 pet. She tramp-les on hearts with - out re - gret, And when-

debt ex - pands when - ev - er she lands And she
- ev - er she kicks, it's a min - ute to six By the

lands when - ev - er she leads, you bet.
toes of the lit - tle sou - brette, you bet.

Dance. Tempo di Schottische.

Dear Old College Days.

N^o 11.

Chorus of College Boys.

QUARTETT.

Allegro moderato.

Piano.

(Spoken.) Rah, rah, rah, rah, rah!

We know
We are the greatest the world ever saw, Freshmen, Sophomore, Junior, law room for the College boys Rah, rah, rah!

noth - ing of the ol - o - gies taught in mod - ern col - leg - es. We've

p

nev er stud - ied Lat - in, French or Greek. We are

dumb in math - e - mat - ies, but of foot - ball or a qua - tics We
 feel en - tire - ly com - pe - tent to speak. We have
 nev - er been to col - lege and our mea - gre streak of knowledge has
 nev - er been ac - quired by stud - y hard. But you'll

find the loud - est noise comes from bo - - gus col - lege boys, From the

stu - dents who sell rib - bons by the yard.

Col - lege jol - li - ties will soon be passed. While we're up an go - ing, let's go fast.

May the dev - il al - ways take the hind-most sin - ner. Don't dare look back.

Teach-ing does not al-ways help a fool. Why should such as we re - turn to school?

Were the stuff, we're up to snuff. Whoop! clear the track.

Meno mosso.
dolce.

Andante con espress.

TENORS

CHORUS.

Col - lege days, dear col - lege days, Days of long a -

BASSES.

- go, Old - en days, Gold - en days,

Oh, old - en Oh, gold - en

Keep our hearts a - glow. Days of youth, oh, days of truth,

Still we sing your praise. Though we sigh, we never
we sing your praise,

say Good - bye, Dear old col - lege days.

ff

The Modern Gladiator.

N^o 12.

Spider and Tough Girls.

Words by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

Allegretto.



1. In days of old when knights were bold and
 2. In days of old, so I've been told, they



bar - ons held their sway, Each roystering knight was o - bliged to fight or the
 fought all o'er the map; And all as-sert some - one got hurt when



ad lib.

dev - - il would be to - pay. In these lat - er days there are
e'er - they had - a scrap. Now it's dif - ferent quite. When I

rit.

ea - sier ways of set - ting pers'nal quar - rels, For our mod - ern fighters now em -
have a fight. It's plain as A, B, C. For the ver - y first thing'fore I

tr.

ploy type-writ - ers to pound out their champion lau - rels. I'm a
en - ter the ring is to buy off the re - fer - ee. —

Tempo di Valse Moderato.

cham-pi - on pug and I'm up to date. My wind - is good and I'm

down to weight. We spar with our tongues, deal blows with our lungs. We

train in the pa-pers and say it's great. Our quarrels are long our

mor - als short. We parry a blow with a quick re-tort; We fight with our

jaws and fract-ure the laws, But our quarrels are all of the blood - less sort.

The Rainy Daisies.

Nº 13.

SONG.

Allegretto.

Voice. Allegretto.

Piano. *p*

Is there
any earthly reason, When we strike the rainy season, Any
one should think it treason To display our feet? If we
show a bit of stocking, Is it anything so shocking That the

men should all come flock-ing till they block the crowd-ed street? Of

all the mod-ern crazes None has a neat-er bas - is Than the

dain - ty rain - y dai-sies When the day is dark. For who-

ev - er on us gazes Is lav - ish with his prais-es As each

men should all come flock-ing till they block the crowd-ed street? Of

maid her floun - ces rais - es Just a - bove high wa - ter mark. When

Allegretto.

- ev - er we spy a cloud in the sky You'll hear the dai - sies .

Allegretto.

say: _____ "We_ got to go out to - day" _____ Though, of

course, we hate dis - play — It's sure-ly no harm to show calves on the farm Or in

p

town, if we take it by storm— If our skirts we raise, Why should
rit.

tempo.
 a - ny-one gaze? Why it's mere - ly a mat - ter of form.
 Tempo di Gavotte

The Tale Of The Kangaroo.

Nº 14.

Words by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

Allegretto.



1. In a grove far a-way in Aus-tral-i - a Dwelt a
 2. But one night, sad to say, As he sang that lay, He was



dear lit - tle Kan - ga - roo, _____ And she soon found a beau, but her
 heard by a side - show man. _____ Now he mourns all day In a



folks said: "No; we have formed oth-er plans for you?" Then they
hope-less way through the bars of a cir - cus van; But at

locked up the maid, for they felt quite a - fraid She'd e - lope and would soon be a
night as the light of the moon-beams bright Steals in through the grat - ed

bride, But she danced on her tail in that home-made jail when she
door, How it lights up the gloom of his four-wheeled tomb When he

heard these - words out - - side: "Oh,
hears these - words once more;

CHORUS.
Moderato.

moon-beam light and air - y, Oh, moon - beam soft and blue, pray
 be a good kind fair - y, for I've work to-night for you. Seek
 out my dis - tant sweet - heart, fly swift as Cu - pids dove. Give
 her my heart's true mes - sage. "You're the on - ly one I love?" Oh love.

Finale I.

Peter Stuyvesant, Talkington, Spider, Willie von Astorbilt, Phoebe,
Ruth, Daisy, Soubrettes, Rainy Daisies and College Boys.

Nº 15.

Allegro.

Willie.

The tu - te - lar god - dess of

old New York Is a maid - en who's mis-sion is light. She's a

braz - - en crea - ture, I must ad - mit, And she al - ways stays out all

night.

SOPR. ALTO.

CHORUS.

TEN. & BASS.

The tu - te - lar god - dess of old New York is a

maid - en who's mis - sion is light. She's a bra - zen crea - ture, We

Willie.

But

must ad - mit, And she al - ways stays out all night.

tall Miss Lib-er - ty seems to say To all on land or sea; Just

A musical score for a three-part vocal arrangement (Soprano, Alto, Bass) in common time. The Soprano part has a steady eighth-note pattern. The Alto part consists of eighth-note chords. The Bass part has a steady eighth-note pattern. The lyrics "tall Miss Lib-er - ty seems to say To all on land or sea; Just" are written below the staves.

The musical score continues with the same three-part arrangement. The lyrics "do what you will, I'll set-tle the bill, For ev - ry-thing here is free. ____" are written below the staves.

CHORUS.

Just

A musical score for a three-part vocal arrangement (Soprano, Alto, Bass) in common time. The Soprano part has a steady eighth-note pattern. The Alto part consists of eighth-note chords. The Bass part has a steady eighth-note pattern. The lyrics "Just" are written below the staves.

The musical score continues with the same three-part arrangement. The lyrics "do what you will, I'll set-tle the bill, For ev - ry-thing here is free. ____" are written below the staves.

rit.

do what you will, I'll set - tie the bill, For ev - 'ry-thing here is free.

The musical score continues with the same three-part arrangement. The lyrics "do what you will, I'll set - tie the bill, For ev - 'ry-thing here is free." are written below the staves. The piano accompaniment features eighth-note chords.

f

rit.

The musical score concludes with the same three-part arrangement. The piano accompaniment features eighth-note chords. The lyrics "do what you will, I'll set - tie the bill, For ev - 'ry-thing here is free." are written below the staves.

Willie.

Get in - to line; join in the whirl. Well tinc-ture the

The musical score consists of three staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. It contains lyrics: "Get in - to line; join in the whirl. Well tinc-ture the". The middle staff has a bass clef, a key signature of one flat, and a common time signature. It features a dynamic marking "p" and a continuous eighth-note pattern. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. It also features a continuous eighth-note pattern.

town of the Lib-er - ty Girl. It's a cork-ing old place. Let's

The musical score consists of three staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. It contains lyrics: "town of the Lib-er - ty Girl. It's a cork-ing old place. Let's". The middle staff has a bass clef, a key signature of one flat, and a common time signature. It features a dynamic marking "v" above the staff. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. It features a continuous eighth-note pattern.

pull out the cork. You can-not see life till you see New York.

The musical score consists of three staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. It contains lyrics: "pull out the cork. You can-not see life till you see New York.". The middle staff has a bass clef, a key signature of one flat, and a common time signature. It features a dynamic marking "v" above the staff. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. It features a continuous eighth-note pattern.

CHORUS.

Get in - to line; join in the whirl. Well tinc-ture the town of the

The musical score consists of three staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. It contains lyrics: "Get in - to line; join in the whirl. Well tinc-ture the town of the". The middle staff has a bass clef, a key signature of one flat, and a common time signature. It features a dynamic marking "ff" at the beginning. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. It features a continuous eighth-note pattern.

Lib - er - ty | Girl. It's a cork - ing old place. Let's pull out the

cork. You can - not see life till you see New York.

Lead on. We are will - ing to be led.

rah, rah, rah, rah, rah!

Fall in. Let us paint the cit - y red. Fun is
rah, rah, rah, rah, rah!

free. So are we. Hats off to the Lib - er - ty

Girl. Get in - to line; join in the whirl. We'll

tinc-ture the town of the Lib-er - ty Girl. It's a cork-ing old place. Let's
 pull out the cork You can not see life till you see New York.

80
The Bathing Girls.

Nº 16.

Daisy and Chorus of Bathing Girls.

Allegro.

Piano.

The musical score is composed of five systems of piano music. The first system starts with a forte dynamic (f) in the treble staff and a piano dynamic (p) in the bass staff. The second system begins with a forte dynamic (f) in the treble staff. The third system starts with a forte dynamic (f) in the bass staff. The fourth system begins with a forte dynamic (f) in the treble staff. The fifth system ends with a forte dynamic (f) in the bass staff.

Daisy.



Allegretto.

We are dain - ty, dim-pled dar-lings, ev -'ry



one, But mam-ma in-sists we must not touch the wa-ter. She has

BATHING GIRLS.

ev -'ry one.



brought us to the shore to take the Sun, But we'd

to take the Sun



much pre - fer the son should take the daugh - ter. We have



chap - er - ons a - bout us by the score, For we
 by the score,

must pre - serve our rep - u - ta - tion reck - less. There

may be ma - ny wrecks a long the shore, But we
 a - long the shore

bath - ing girls are ver - y, ver - y reck - less. We are

Allegretto.

friv - o - lous, frol - ic - some bath - ing girls. From morn - ing till night we are

bus - y. You'd bet - ter steer clear of our es - ca - pades, Un -

-less you ex - pect to get diz - zy. We are fish - ers of men and we're

out for sport. We al - ways are o - gling and an - gling. With our

charms for a bate we can soon land a skate. He nib - bles, we pull, and he's

dan - gling.

BATHING GIRLS.

We are friv - o - lous, frol - ic - some bath - ing girls. From -

morn-ing till night we are bus - y. You'd bet - ter steer clear of our

es - ca-pades Un - less you ex - pect to get diz - zy. We are

fish-ers of men, we are out for sport, We al-ways are o-gling and
 an - gling.— With our charms for a bate we can soon land a skate. He
 nib-bles, we pull, and he's dan - gling.

DANCE.

We've Never Discovered Him Yet.

Talkington and Chorus of Bathing Girls.

N^o 17.

Allegretto.

Piano.

ff

With - in this mod - est tent you'll find the girl who charms the

snakes. She e - lim - i nates the rep - tiles from the

whis - ky that. she takes Theres a liv - ing skel - e -

ton who thinks his chanc - es might - y slim, And a

tat - toed man who swears his wife has dark - de-signs on him. We've a

man who's turn - ing in - to stone, and dy - ing might - y hard, An

un - crowned rul - er with three feet all in a sin - gle yard. But, I'm

look - ing for an oth - er freak to dis - count all the rest, _____ A

New York man who will ad - mit there's a - ny - thing out West. Ah,

Allegro.

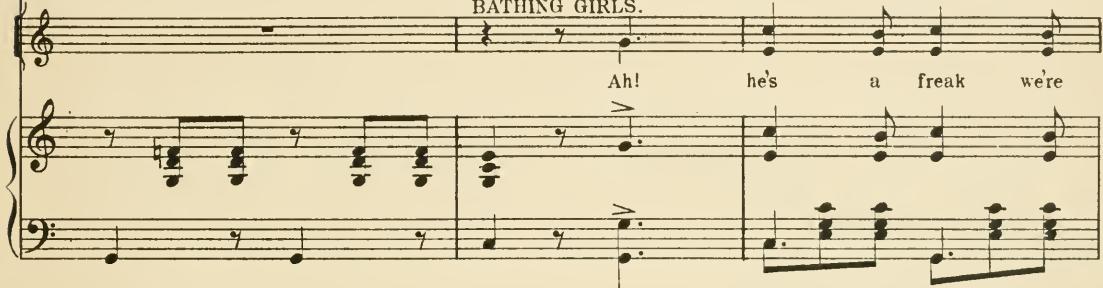
he's a freak we're dy - ing to get, — He is - n't a fel - low so

eas - i - ly met; In fact, we've nev - er dis - cov - ered him yet, No, we've



BATHING GIRLS.

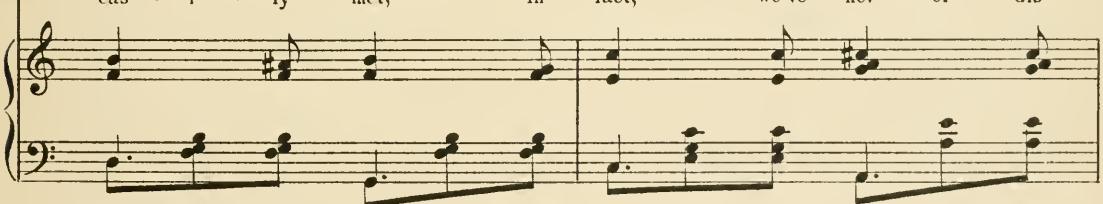
Ah! he's a freak we're



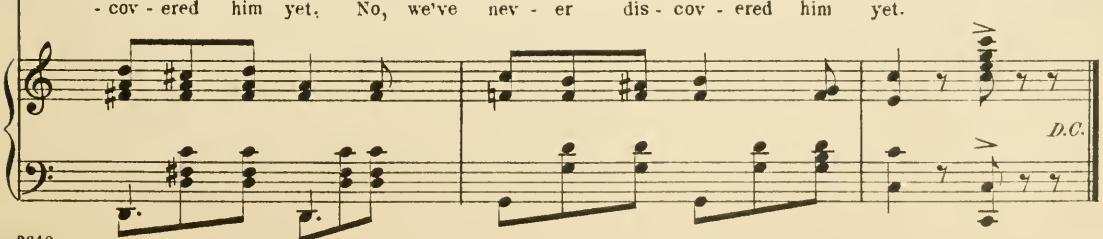
dy - ing to get. He is - n't a fel - low who's



eas - i - ly met; In fact, we've nev - er dis -



- cov - ered him yet. No, we've nev - er dis - cov - ered him yet.



I Love You Dear, And Only You.

Solo-Ruth.

N^o 18.

Words by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Moderato.

The shades of night are gen - tly fall - ing. My thoughts take
Why need I care if ills be - tide me? His heart is

wing and fly a - cross the sea. I hear a voice. To me 'tis
mine. I know 'tis true as steel. Though we're a - part, he's still be .

call - ing. It breathes a tale_ of_ love to me.
side me. No tongue can tell_ the_ love I feel.

dolce.

My lone - ly heart with joy it fills.
God bless the lad that I a - dore.

My soul with ec - sta-sy it
His heart is mine for-ev - er -

thrills ____ Why should I doubt, Why should I
more ____ I know he's mine and will be mine al -

R.H.
L.H.

fear, ____ While soft and sweet these words I seem to hear?
- way, ____ For sweet and low I seem to hear him say: I

love you, I love you, Come back and claim your

own. For - ev - er, for - ev - er, sweet-heart, I'm yours a -

alone. For you, love, I'm wait - ing. My heart shall e'er be

true For - ev - er and aye.— I love you, dear, and on - ly

you.

Cupid Does Not Marry.

No. 19.

Words by
FRANK PIXLEY.

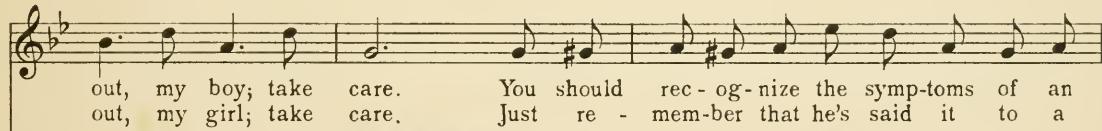
Ruth and Willie.

Music by
GUSTAV LUDERS.

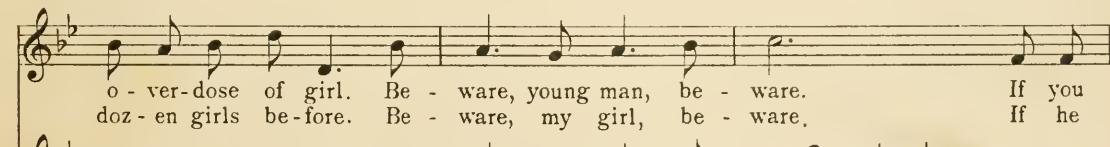
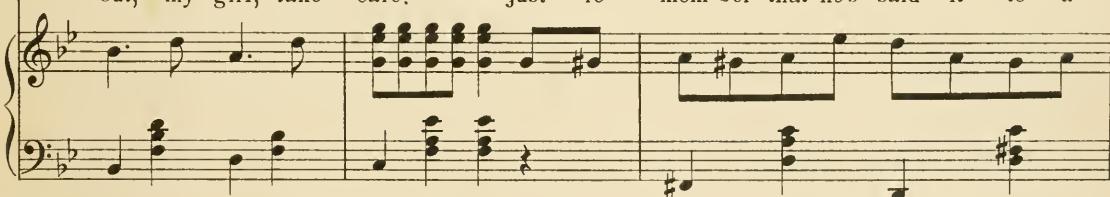
Moderato.



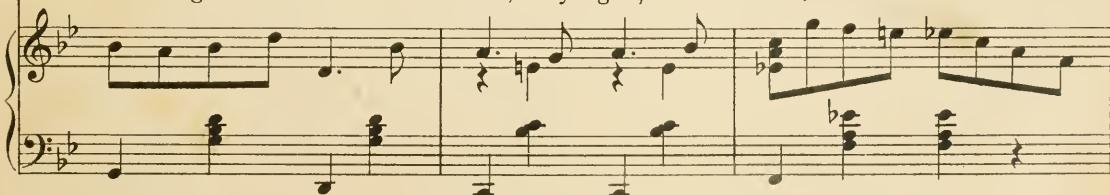
RUTH. 1. When your heart be-gins to flut - ter and your head be-gins to whirl, look -
WILLIE. 2. When you meet a chap who tells you that he nev - er loved be-fore, look -



out, my boy; take care. You should rec - og - nize the symp-toms of an
out, my girl; take care. Just re - mem-ber that he's said it to a



o - ver-dose of girl. Be - ware, young man, be - ware. If you
doz - en girls be-fore. Be - ware, my girl, be - ware. If he



find your heart en - tang : led in the mesh - es of a curl, don't im -
 sweats that he a - dores you with a pass - ion quite sub - lime and

ag - ine you've a mort-gage on an un - dis - cov - ered pearl. She's a
 says if you re - fuse him it will drive him straight to crime; when he

hum - mer in the sum - mer, but you can - not o - ver - come her, for
 springs that ho - cus po - cus tell him that he's out of fo - cus, for he

Cu - pid can - not catch the sum - mer girl. Oh,
 does it just to pass a - way the time.

DUETT.

Cu - pid is a fox - y boy. He knows what he's a - bout. He

gets you in - to aw - ful scrapes, but nev - er gets you out. If

e'er he coax - es you to wed you'll find it wise to tar - ry.

Do ev - ry - thing that cu - pid does, but Gu - pid does not mar - ry.

Reaching for the Cake.

N^o 20.

Daisy and Chorus.

Moderato.

Piano.

The piano accompaniment consists of two staves. The top staff shows a continuous pattern of eighth-note chords in the treble clef. The bottom staff shows a similar pattern in the bass clef. The key signature is one sharp, indicating G major. The dynamic is marked 'f' (fortissimo).

Daisy.

There's

The piano accompaniment continues with two staves. The top staff shows a continuation of the eighth-note chord pattern. The bottom staff shows a similar pattern. The dynamic is marked 'p' (pianissimo).

goin' to be a cake-walk. All the dark - ies will be there, And

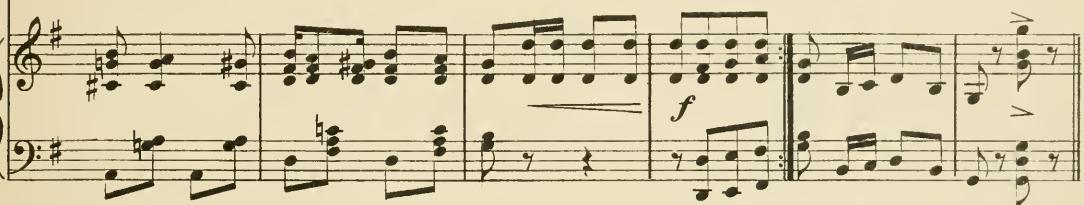
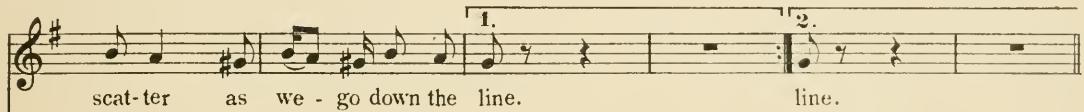
The piano accompaniment continues with two staves. The top staff shows a continuation of the eighth-note chord pattern. The bottom staff shows a similar pattern. The dynamic is implied by the context of the previous measure.

ev - 'ry moke, of course, ex - pects to win it. But

The piano accompaniment continues with two staves. The top staff shows a continuation of the eighth-note chord pattern. The bottom staff shows a similar pattern. The dynamic is marked 'f' (fortissimo) and 'p' (pianissimo).

what's the use of talk - in'? When it comes right down to walk - in', No
 oth - er coon is in it for a min - ute. Therell
 be no com - pe - ti - tion, for I quite out - shine the rest. And
 ev - er since I've struck the town they've known it. Well

cut some fan - cy fig - ures, we'll par - a lyze those nig - gers, For
 when that cake is cut you'll find I'll own it.
 Talk a - bout your pran - cers, and talk a - bout your dan - cers, You'll
 have to con - grat - u - late that lit - tle girl of mine.



Yo ho! For a Jolly Good Sail.

Chorus of Yachtsmen and Bathing Girls.

N^o 21.

Allegretto.

Piano. *f*

TENORS.

Yo ho! for a jolly good sail, A sail on the ocean

BASSES.

blue. — Who cares for the threatening gale When ev'ry heart is
who cares for the

The musical score consists of four systems of music. The first system shows the piano accompaniment in G major, 6/8 time, with dynamic *f*. The second system shows the vocal parts (Tenors and Basses) and the piano accompaniment. The third system continues the vocal parts and piano accompaniment. The fourth system concludes the vocal parts and piano accompaniment.

true?— Our craft is staunch and well we know No storm can make her

reel.— Our course it is clear; we know no fear, For

Jack holds a steady wheel.— Yo ho! for a jolly good sail, a

sail on the o - cean blue. Our hearts are free. We

love the sea. We fear no threatening gale. Our

hearts are free. We love the sea. We fear no threatening

SOP.& ALTO.

TEN.I.II.

BASS.III.

molto rit.

Yo ho! Yo ho! Yo ho for a jol - ly good sail,
gale. Yo ho! Yo ho for a jol - ly good sail, Yo

molto rit.

La
ho for a sail, a sail on the o - cean blue. We

pp

la la la la la la la la
fear no threaten-ing gale, For our hearts are true. Yo

la la la la la
 ho for a sail a sail on the ocean

la la

blue. Our hearts are free. We love the sea. Yo

We are friv-o-lous. frolic-some

ho for a jolly good sail. Yo ho for a

unis.

bath - ing girls. From morn-ing till night we are bus - y. You'd

sail, A sail on the o cean blue. We

bet - ter steer clear of our es - ca - pades Un - less you ex - pect to get

fear no threat-en - ing gale, For our hearts are

diz - zy. We are fish - ers of men and we're out for sport. We

true Yo ho! for a sail, a

al - ways are o - gling and an - gling. With our charms for a bate we can
 sail on the o - cean blue Our hearts are free. We

molto rit.

soon land à skate. He nib - bles, we pull, and hés dang, dang -
 love the sea Yo hol for a jol - ly good sail, a

rit.

- gling.
 sail.

N^o 22.107
Finale

Principals and Chorus.

Allegro.

SOP.& ALTO.

TEN.& BASS.

ff Get in - to line,

Allegro.

*ff**ff**ff*

join in

the

whirl.

We'll

tinc - ture

the town of the

lib - er - ty

girl.

It's a

cork - ing

old place.

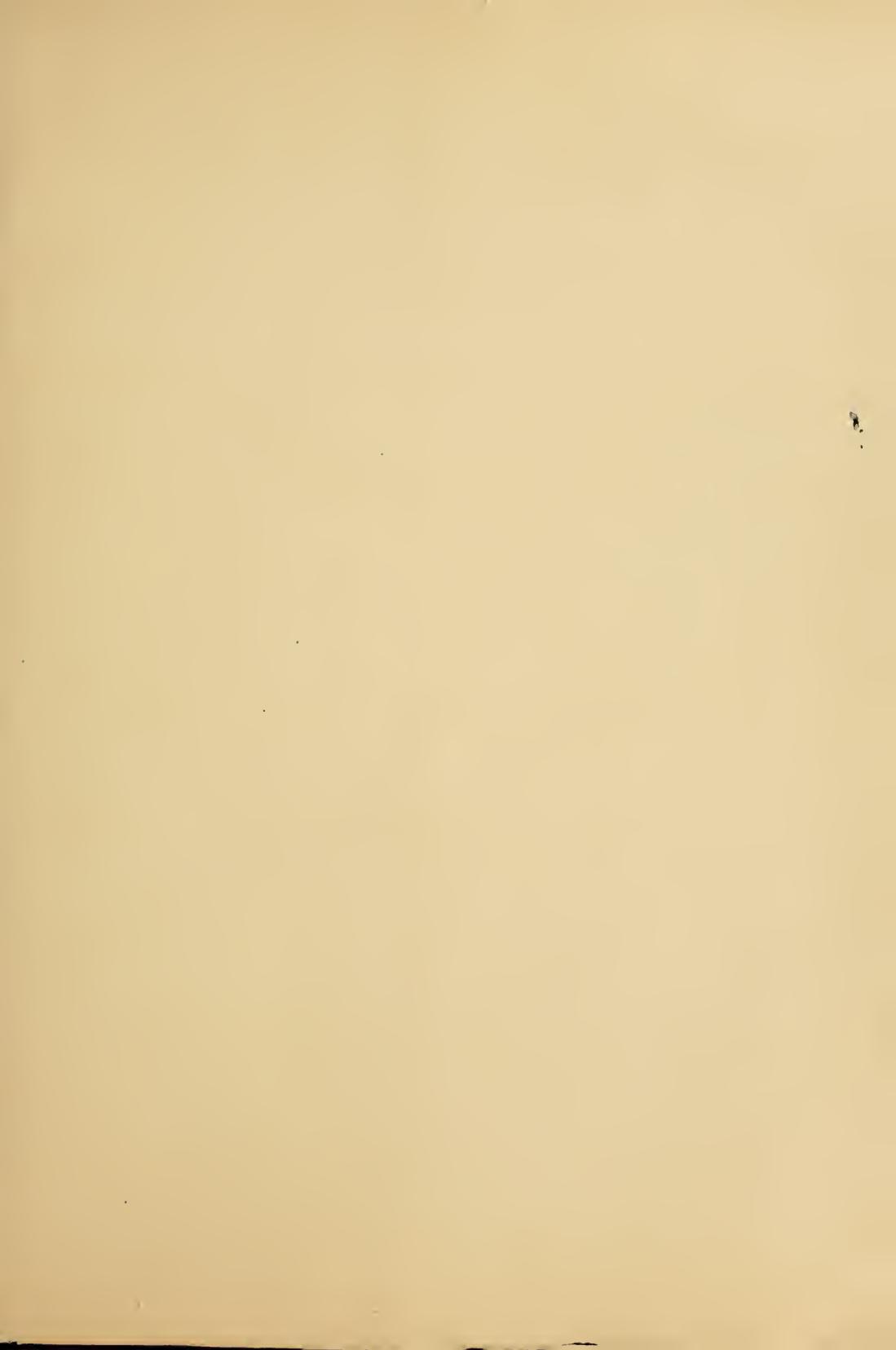
Let's

pull out the cork. You can - not see life till you

see New York.

see New York.

see New York.



Vocal and Instrumental Successes

FROM THE

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"KING DODO"



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* INSTRUMENTAL *

Selection	1.00	March	50
Waltzes	60	Schottische	50
Lanciers	50	Tale of a Bumble-Bee (Two-Step).....	50

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We Always Work the Public	50	Reaching for the Cake	50
The Land of Midnight Son	50	Bathing Girls	50
The Little Soubrette	50	If I Were a Hypnotist	50

* INSTRUMENTAL *

Selection	1.00	March	50
Waltzes	60	Lanciers	50
Tale of a Kangaroo (Two-Step).....	50	Schottische	50

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